Intimate Information From the Realm of Make-Believe

Full Details of Equity's Big Metropolitan Benefit Are Announced for May 9

Four weeks of preparation having taine, Dorothy Dickson and Carl Hysen, been completed, the entertainment committee for the Actors' Equity Benefit, which will take place at the Metropolitan Opera House next Sunday eventing, has announced the complete details for the performance, in which

politan Opera House next Sunday evening, has announced the complete details for the performance, in which many of the leading actors and actresses will take part. The acts which have been stranged were rehearsed, costumed and staged solely for the benefit performance and will be seen on the opera house stage for the first time. All phases of theatrical art are included.

An overture by the orchestra, conducted by Victor Baravalle, will open the program, and then Blanche Ring will sing, accompanied by the Equity chorus of 300, in a musical act staged by Kuy Kendall and directed by Sivio Hein.

"Rough Perfect," a sketch written by George V. Hobart, will be the third will be headed by John Drew, are Charles Cherry, Jack Hazzard, Bruce McRae, Vincent Serrano, Brandon Tyman, Louise Drew, Virginia Hammond, Jobyna Howland, Florence Mcore, Margaret Wycherly, Genevieve and Vivian Tobin and Blanche Yurka. Ethel Barrymore will follow "Rough Perfect."

For the fifth number Hassard Short, who is general stage director, has also conceived and staged "One for All and All for One." will be act will be deading director, has also conceived and staged "Gretor, has also conceived and staged "One for All and All for One." will be called to the Shakespearean pageant, later numbers on the program.

For the fifth number Hassard Short, who is general stage director, has also conceived and staged "One for All and All for One." will be called to the Spirit of Equity by Memory. John Charles Thomas will be called to the Spirit of Equity hympers, John Charles Thomas will be dart; Nance O'Neil, Memory; Fania Marinoff, Ariel; Pegy Wood, Imogen; Mabel Talia-ferro, Coordelia; Jane Grey, Hermione; Francine Larrimore, Mistress Page; Blancke Ring, Rosalind; Lillian Russell, Glow and will include the following: Kuy Kendall, Cliffton Webb and Helen Kroner, Katherine Witchie and Raiph Riggs, Evan Burrows-Fon

more, Juliet; Jane Cowl, Katherine; be a review of dancing by of the minet to the lay and will include the lay and will include the lay Kendall, Clifton Webb (Torner, Katherine Witchie Riggs, Evan Burrows-Fon- Frank Bacon will be the Spirit of Equity. Sings in Opera at Nineteen Elsa Foerster, the nineteen-year-old New York girl who sings in grand opera at the Capitol this week, finds nothing unusual in the fact that she has come to sing grand opera at so tender an age. "You see," explained Miss Foerster, "dad is a musician and mother is a singer, and when Icame along to increase the family expenses they immediately christened me Elsa, because they both admired the role of Elsa in 'Lohengrin.' A sort of three-way combination, isn't it?" Miss Foerster's musical education began at the age of ten, but her vocal instruction under a New York teacher did not begin until she was fifteen. Georges Carpentier Shows His Ability as an Actor

gion called the sporting circle. ater managers, bankers, lawmakers, lawyers, politicians, doctors, newspa-per men and Broadwayites of all de-scriptions almost were requested to don evening attire, leave their women

per men and Broadwayites of all descriptions almost were requested to don evening attire, leave their women folks at home and come to see Carpentier in action for the first time since his arrival. Of course the invitations were welcomed, even though it was known that Georges would not display his real wares before the motion picture camera.

If Georges can punch and protect himself as well as he can act, there is no doubt that a Frenchman will become the heavyweight champion of the world if there ever is a Carpentier-Dempsey fight. Judging the two men merely as motion picture actors, handsome Georges should be made a 5 to if favorite. He has grace, symmetry, refinement, a winning smile and a quick intelligence. Crowded around a ring slightly larger than the regulation size, the fifteen hundred men, white shirtfronts gleaming (these will show up well in the motion pictures), saw M. Carpentier perform primarily as a motion picture actor and only secondarily as a heavyweight puglist.

Powerful flood lights turned the interior of the studio into day and threw into stark relief the white bodies of the puglists against the dark background of black clothed men. Seats rose tier on tier and, with latecomers crowding the aisles, there was hardly an inch of space wasted.

Of course there is a villain in the picture and it was he, played by John Barrett, who opposed Georges in the ring. There are still irksome delays incident to the taking of a scene and after many attempts to find the water buckets, the proper gloves, the seconds,

Soprano at Capitol



Belated commuters last Monday evening, whose journey Jerseyward led them to the Fort Lee ferry, blinked their eyes and then stared at the hordes of men in evening clothes who were crowding the waiting room, awaiting the boat to take them to the opposite shore. What was the explanation? Was it New Jersey's more favorable liquid refreshment laws? Was it a mob of movie "extras" going over to do night work in a picture? Hardly any other explanations could be forthcoming. A little earlier in the evening, the emportums where evening clothes can be hired in the city were besiged by earnest seekers.

In truth, the 1,500 or more men who made the trip to the Solax studio at Fort Lee last Monday night were supers, although the invitations sent out by the Robertson-Cole company and not mention them as such. This company is producing the motion picture supers, although the invitations sent out by the Robertson-Cole company and not mention them as such. This company is producing the motion picture supers, although the invitations sent out by the Robertson-Cole company and not mention them as such. This company is producing the motion picture supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a super supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a super supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a super supers, although the invitations sent out by the Robertson-Cole company and not mention them as such as a super supers, although the super supers, and the super supersupers and those would b





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MONTH

WILLIAM

Miss Burke's New Contract Billie Burke has signed a new contract, by arrangement with F. Ziegfeld jr., with the Famous Players-Lasky Corporation, and will soon begin work in the screen adaptation of a stage

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HONEY

Newspaper Man the Logical Writer for Moving Pictures, Declares One Who Is Both

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THE NIGHT

BOAT

D. WYNN BOOK THE

The first quality that a scenario writer must have, according to H. H. Van Loan, one of the most active of free lanco writers for the screen, is sincerity. The man who would write for the screen must, he said, take the screen seriously enough to study it carefully and to give to it his best effort.

"A year or so ago," said Mr. Van Loan, "a prominent playwright was approached by a producer for whom I had contracted to write a scenario, and after much persuasion and an advance payment this playwright consented to write a scenario. His scenario and mine reached the producer about the same time; his was a thing of six pages, a bare outline of a not unusual story, with all the details left to the producer, while my 'acript totaled some 60,000 words. Is it any wonder that my 'script was accepted and the work of the dramatist charged to profit and loss? It was all too evident that he had said to himself, 'It's only for the movies,' and had dashed the synopsis off in a more of the most active of them to do. Most of us realize that we haven't much business ability, but we can tell news values, the things that turn into stories."

Mr. Van Loan's own account of his beginning in scenario writing is the logical thing for them to do. Most of us realize that we haven't much business ability, but we can tell news values, the things that turn into stories."

Mr. Van Loan's own account of his beginning in scenario writing would indicate that persistence had its value in writing for the screen. When he left newspaper work and migrated with his typewriter to California he put in a long apprenticeship of writing for the screen without results. He bombarded the various producers with 'scripts, and had them politely returned. On a certain day when he had converted everything except the typewriter to cash, and the cash itself had dwindled to to himself, 'It's only for the movies,' back home and had dashed the synopsis off in a Mr. Van

must give it the detailed effort that orings success in any other work," con-

must give it the detailed effort that brings success in any other work," continued Mr. Van Loan. "In the 'script that I just mentioned I had worked out the action to the smallest detail. I had spent some six weeks on the synopsis, and had, literally speaking, exhausted the possibilities of the story. When the producer buys a 'script he expects to find a complete story. The wealth of details that come only with thought and hard work give the story individuality in his eyes."

"Do you think that a man who wants to write for the screen should have a knowledge of all the technique of the studio?" Mr. Van Loan was asked.

"It helps," answered the scenario writer, "but it is not absolutely necessary. A lot can be learned by watching work in a motion picture studio, but technical knowledge without imagination or work is of no value. All stories that are told on the screen are essentially departures from the ideal, departures from the ordinary. A screen writer must have a sense for the unusual that is much akin to the nose for news that the good newspaper reporter has. I remember from my own newspaper experience a fairly good illustration of what I mean. There was porter has. I remember from my own newspaper experience a fairly good illustration of what I mean. There was an explosion somewhere uptown one day, and the man who covered it turned in a story telling that two Italians had been kiled and a lot of damage done. Down in the last paragraph of the story it was related briefly that a baby asleep in its carriage fifty yards from the building had not even been disturbed by the explosion. The city editor called the reporter over and said: Get me a column about that baby and never mind the two dead Dagoes."

"Newspaper men are the logical men to write for the screen. They have paralled beauth to the control of the screen.

"Newspaper men are the logical men to write for the screen. They have usually knocked about a bit and seen life from a great many angles. They possess, moreover, if they are good newspaper men, the eye for the unusual, the arresting, the things in life that make interesting screen stories. A great many newspaper men come to

NEW YORK'S LEADING THEATRES AND SUCCESSES



H. H. Van Loan

he last nickel was the ebb tide of his Mr. Van Loan admits that this day of

than seven or eight 'scripts, all for his productions. Among these will be one called "The Maid of Molokal," in which Hope Hampton will be starred.

For the amateur, for the man or woman who hesitates about sending in 'scripts to motion picture companies, there is encouragement in Mr. Van Loan's parting words: "I have had nothing but fair treatment at the hands of the producers," he said. "I have found them slways willing to meet me more than halfway, always generous."

Ina Claire Talks on Jerry After the 250th performance

Avery Hopwood's comedy, "The Gold Diggers," Ina Claire was asked how she kept her characterization of Jerry so vivid and vital.

"By approaching each performance with the same enthusiasm as if were a premiere," answered Miss Claire, "and by always reminding my self that no matter how much I car do for Jerry, there are innumerable ways in which I can make her truer There is, too, the obligation that ar actress owes her audience. On the whole, I feel that each performance should be a little bit better than the previous one."

Last Month of "Happy Days"

With the beginning of May, Charles Dillingham's "Happy Days" enters upon the final month of its run at the fortunes. Since that time he has been selling scenarios as a free lance writer to prominent directors and promoters in the motion picture industry. Within the last twelve months he has written and sold twenty 'scripts, among them that for "The Virgin of Stamboul." This next year he plans to produce no more

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CONCERTS AND RECITALS

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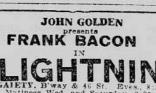
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